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# CLASSICAL WEEKLY

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# CLASSICAL WEEKLY

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Professor Franklin H. Potter, State University of Iowa

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Sister Mary Donald, Mundelein College

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## REVIEWS

**An Archaeological Record of Rome from the Seventh to the Second Century B. C.** By

INEZ SCOTT RYBERG. xiv, 247 pages, 54 plates, 1 map. Parts 1 (text) and 2 (plates). Christopher, London and University of Pennsylvania Press, Philadelphia 1940 (Studies and Documents, 13) \$6.

Under the direction of the late Tenney Frank Professor Ryberg (Inez G. Scott) studied Early Roman Traditions in the Light of Archaeology and published her conclusions in MAAR 7 (1929) 9-118 and plates I-VII. The present monograph is essentially the continuation of that study. Its purpose is to assemble the admittedly meager remains of early Roman burials, votive deposits and sporadic finds from the period of the Etruscan kings to the later republic, to describe and illustrate these fragmentary remains and consider what bearing they have upon the history of the city.

In her Introduction (1-4) Professor Ryberg states a definite conclusion, namely, that archaeological discoveries in Rome substantiate in the main the traditional account of Rome's early days as presented by Livy and other literary sources. That Rome had a flourishing civilization under the last three kings, with a position of power and prominence among the cities of central Italy, is attested by the available archaeological evidence. That Rome declined in power after the expulsion of the Tarquins and the establishment of the republic with the ensuing internal strife between patricians and plebeians and constant attack from Etruria and from the Aequi and Volscians is likewise substantiated by the almost total disappearance of imported wares and the poverty of Roman remains in the following centuries.

The successive chapters present the evidence with a wealth of detailed description. Chapter I (5-50) is devoted to remains of the Etruscan period, seventh and sixth centuries B.C. Chapter II (51-81) details the decline of Rome in the fifth century B.C. as evidenced chiefly by the general poverty of finds from the Esquiline necropolis which can safely be dated in this period. Chapter III (82-99) presents the evidence of the later necropolis, from the fourth to the first centuries, which shows the revival of Etruscan art, the influence upon Rome of the local arts of Falerii and Praeneste in the fourth century, and the more gradual growth of influence from Magna Graecia as Rome's southern expansion proceeded. The industrial activity and commercial relations of Rome are attested by the evidence presented for the fourth century in Chapter IV (100-115) and for the third century in Chapter V (116-153). Here again the archaeological remains bear out the historical account. Chapter VI (154-176) dis-

cusses terracotta arulae and Chapter VII (177-201) terracotta revetments. The conclusions presented in the Introduction are summed up and reviewed in Chapter VIII (202-208).

The plates are good, although frequently considerable space is devoted in the text to an object not illustrated in the plates. The index to the plates is placed at the end of Part 1 (text), while the General Index is placed with Part 2 (plates)—an arrangement which makes the simultaneous handling of text and plates somewhat awkward. The interpretation of the potter's inscribed coin-stamp AERAR (124), diffidently proffered, seems quite unlikely. Only one serious typographical lapse was noted (105), where there is reference to three characters, either Greek or Etruscan, inscribed on a bucchero dish from the Esquiline. Only two of these are given—a blank space occurs twice (lines 15 and 20) where the third character should stand. What the missing character is can be deduced from footnote 31.

Detailed criticism of individual interpretations would be pointless in a brief review. The chief value of this product of Professor Ryberg's years of labor is the gathering in a single study of scattered material that has suffered previously from neglect and inadequate publication. The evidence is conservatively presented, on the whole, not strained to support a theory. Scant though the evidence is, it supports the historical and traditional account of Rome for a period of six centuries. Professor Ryberg has done well to emphasize this fact by her timely publication.

RAYMOND T. OHL

MICHIGAN STATE COLLEGE

**The Sky-Religion in Egypt, its Antiquity and Effects.** By G. A. WAINWRIGHT. xvi, 121 pages, 2 plates, 5 text-figures. Macmillan, New York 1938

Excavation in Egypt has provided us with a great wealth of archaeological and literary data for its ancient religion, but the pressing need to continued digging has caused the systematic study of these data to lag far behind their discovery. From the next generation of Egyptologists we need abundant linguistic and historical analysis. A splendid beginning has been made in this also, but a vast field of enquiry remains. The difficulties are great: to say nothing of the complexity of philological investigation in this field, the curiously unequal geographical distribution of our evidence in different periods presents a very grave obstacle: still, there is much to be learned.

Mr. Wainwright's former duties as Inspector-in-Chief of the Egyptian Department of Antiquities give him an admirable opportunity of knowing not only the monumental remains but also the land itself at all

times of the year (a point the importance of which Professor P. E. Newberry once made clear to me). In this book he tries to disentangle from the complexities of the tradition an Old Religion such as Margaret Murray deemed herself to find in the witchcraft of Europe. Certainly we may agree with Wainwright's scepticism of attempts to use Osiris-worship as a formula of wide application, and with his emphasis on the Libyan element as one component of Egyptian religion: and he has put together valuable material on divine kingship, on fertility rites, and on the fluctuating fortunes of the worship of Set. (We may compare pages 72f. on the king's luck in digging a well with a special mercy of Sarapis for Trajan, as inferred by Vogt: Nock, *Conversion*, 85). At many points the evidence is, I think, pressed too far: certainly few readers of CLASSICAL WEEKLY will agree that Hercules (*sic*) was a storm-god (6), or see how Bocchoris could acquire a Greek nickname, Anysis (40), and in general we must await the judgment of other Egyptologists. Nevertheless, the book deserves consideration.

ARTHUR DARBY NOCK

HARVARD UNIVERSITY

**L'aspect verbal et l'emploi des préverbes en grec, particulièrement en attique.** By J. BRUNEL. 296 pages. Klincksieck, Paris 1939 (Collection linguistique no. XLV) 90 fr.

The fact that the tense form of the verb represents the "progress" of the action, as Burton puts it in *New Testament Moods and Tenses*, or "character" as Goodwin expresses it in *Greek Moods and Tenses*, or "aspect" as modern scholars term it, e.g. Schwyzler in *Griechische Grammatik* and L. H. Gray in *Foundations of Language*, has been classic since the time of Curtius who, in *Das Verben der Griechischen Sprache*, recognized three simple *Zeitarten* (kinds of time as compared with *Zeitstufen*, present, past, future)—continuous, monetary, and complete. New names and new categories of aspect have been recognized by later scholars: cursive, imperfective, iterative, consuetudinal, usitative, terminative, conative, inceptive, resultative, durative.

J. Brunel deals with the problem presented by the use of compound verbs in opposition to simple verbs and finds in the use of the 'préverb' (the prepositional element in a compound verb) an indication of a system of secondary aspects which overlaps those of the present, the aorist, and the perfect and expresses the contrast between an action, a phase of whose development (the inception, the direction of its development, the point of departure, the point of termination, the achievement of a result) is envisaged (*déterminé*), and an action in which no one of these phases is envisaged (*indéterminé*).

Brugmann (*Griechische Grammatik*<sup>2</sup> 154) and after him Thumb (I. F. 27, 195) held that the present tense of a compound verb expressed an aoristic nuance of "point action" in contrast to the simple verb, e.g. *καταφεύγει* and *ἔφευγε* in Xen. Hell. 1.6.161, while Brunel, following Meillet's suggestion (in Marouzeau, M. S. L. 16 [1910-11] 139; cf. Meillet, *Aperçu d'une histoire de la langue grecque*<sup>3</sup> 209-210), insists that in general the difference in aspect between the simple and the compound verb is rather that the former is indeterminate (does not envisage a phase of the development of the action) and the latter is determinative. According to Brunel, this furnishes "la chef des problèmes posés par l'emploi des préverbes," and it is the purpose of the present work to examine the evidence from the language of Aeschylus, Sophocles, Euripides, Thucydides, Xenophon, Aristophanes, and occasionally Herodotus, which led to this conclusion.

The method of demonstration is to choose, so far as this is possible, passages in which the simple verb follows the compound verb—the opposite is less frequent—so that the opposition between the two may be observed. Thus in Aristoph. Eq. 286-287,

*καταβοήσομαι βοῶν σε*  
—*κατακεκράξομαι σε κράζων*,

if the compound verb has the value only of simple verb plus preverb, the repetition would be "sans énergie et sans intérêt." There is present in the compound verb a plus value of aspect; the action is viewed as proceeding to the end indicated by the preverb and the result is envisaged.

Vestigial remnants of the formal indication of the opposition between the indeterminate and determinative aspects in the earlier language may be seen in the use of derived themes, with a suffix- *ἀνώ*, *ἀνύτω*; *ανέω*, *ανέάνω* (some aorists in *-θη* and futures in *-η* show determinative aspect), or with reduplication, *μένω*, *μίμνω*; *ἔχω*, *ἴσχω*. In Attic Greek determinative aspect is commonly indicated by the use of a compound verb.

Psychologically determinative aspect results from (1) the extension of the notion of "state" to include the idea of establishment or permanence in that state—cf. *οἴκω* 'dwell, sojourn' and *κατοικῶ* 'dwell, am established and inhabit', in Euripides, *Medea* 541 and 537; *διαπολεμῶ*, Thuc. VI 37, not only 'making war without ceasing' but 'having success in prolonging the action of making war'; (2) viewing the action in one of the phases of its development—(a) at the start of the process (ingressive), e.g. Xen. *Anab.* V 2, 24 *ἀνέλαμψεν*, 'began to burst into flames', and the same force in the present tense form *ἀναλάμπει*, Xen. *Cyrop.* V 1, 16; (b) its development from a point of departure until it reaches a culmination or end, an aspect present in compounds with the preverbs *ἀπό-*, *ἐκ-*, e.g. in *ἀφήκω*, Plato, *Rep.* 550c, a verb of motion, in which the notion

of a point of departure seems contrary to the idea of reaching an end, the determinative aspect is present; (c) its direction and result, expressed by the preverbs, *ἐπι-*, *εἰσ-* (έσ-), *προσ-*, *κατα-*, *ἀνα-*; (d) its result expressed by a preverb denoting an extension of its action, *ἀπο-*, *ἐκ-*, *δια-*; (e) the achievement of the end of the action, which is often strengthened by the concrete meanings of the preverbs used to express it, *ἐκ-*, *δια-*, *κατα-*.

Determinative aspect has long been associated with the idea of "point action" present in the aorist theme. Brunel points out that the preverb is numerically more common in the aorist and that there is an affinity between the simple verb and the present theme and the compound verb and the aorist theme. But the determinative aspect is not confined to the aorist theme, but is found in the present and perfect as well. It is the "croisement" of the two oppositions—present, aorist, perfect, and determinative, indeterminative, which is in part responsible for the complexity and expressiveness of the Greek verb.

Brunel treats his material with restraint, neither forcing it beyond its limits nor permitting it to pass from his hands without drawing from it all that it has to give. Any criticisms the reviewer might offer would concern individual interpretations. Brunel has established his main thesis and has made a valuable contribution to a most elusive field of study, that of verbal aspect.

O. W. REINMUTH

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**Cicero's Oratorical Education.** By FRANCIS A. SULLIVAN. vi, 31 pages. Fordham University Press, New York 1940 \$0.50

The author aims to furnish college students of Cicero's orations with an inspiring introduction to Cicero the orator. The ultimate objective is to acquaint the reader with a knowledge of Cicero the man and the ideals that swayed him.

To this end selections from the Brutus of Cicero (303-324) are employed to summarize very briefly Cicero's oratorical career. The passages are skillfully chosen to emphasize Cicero's early years (91-81 B.C.), the beginning of his career as a pleader aged twenty-five, the tour abroad, his early political life (78-72), and what, presumably in consequence of his consular experience, Cicero considered prerequisite essentials for great oratory.

The text is supported by comparatively copious notes principally concerned with history and the progress of rhetoric rather than with grammar and definition. While this book may serve as an easy introduction to a better appreciation of the orations, and while the Brutus may be much more simple in style than the

orations, nevertheless essentially it is not a book for beginners. Considering the brevity of its Latin text we regret the absence of a convenient vocabulary that would greatly enlarge the possible circle of readers.

J. J. SULLIVAN

DUQUESNE UNIVERSITY

### Two Comedies by Apollodorus of Carystus.

Terence's Hecyra and Phormio. By W. E. J. KUIPER. i, 101 pages. Brill, Leyden 1938 2.50 guilders.

Professor Kuiper continues in this work his adventures with the reconstruction of the Greek originals of Roman comedies by the methods he developed in *Grieksche Origineelen en Latijnsche Navolgingen* (Amsterdam 1936) and further applied in *Het Origineel van Plautus' Epidicus* and in *Diphilus' Doel en Deel in de Rudens van Plautus* (both published in Amsterdam in 1938). He begins, that is, by reconstructing the act structure of the original with the help of the formula he believes himself to have established for Menander: Act I exposition, II preparation, III complication, IV dénouement (anagnorisis), V "ultimate development" (59). From Apollodorus's Hecyra, which will serve as sufficient illustration, Kuiper concludes that Terence retained the following: Act I, 58-197, dropping the exposition by a god; Act II, 198-449a; III, 451-724, 727-752, 771-785, 754-767a, 788-790, 792, 793a, 794-798; IV, 799-810, 813-815, modifying the remainder.

Since this scheme would leave no verses at all for Apollodorus's Act V and only 82 to represent his Act IV, something, no doubt, is missing. Taking a hint from Donatus's note at 825 (Brevitati consultit Terentius, nam in Graeca haec aguntur, non narrantur) he reconstructs first (reasonably enough) a dialogue between Pamphilus and Bacchis, then, taking leave of Donatus and depending upon his own discovery of improbabilities, inconsistencies, and structural faults in Terence's text, he arrives at the following fable.

Pamphilus, he argues, could not have given Bacchis the ring torn from Philumena's finger, but Bacchis was, nevertheless, wearing a ring just like it in her interview with Myrrina. If the rings were duplicates, they must have been made for the same person, and that person must have been Myrrina. Bacchis, consequently, was an exposed daughter of Myrrina, and the only person mentioned in the text who could have been her father was the dead cousin of Laches, Phanias of Imbros. In Apollodorus's play the discovery of this relationship would require arrangements to marry Bacchis off. To a Roman audience, however, such a dénouement would be somewhat shocking; consequently Terence dropped the whole business.

It should appear, even from a sketch so inadequate as this, that Kuiper's results are startling; his argument, furthermore, is so intricate and so dense that the great amount of critical attention his work has received has not always, it seems to me, clarified the issues sufficiently to evaluate his technique.

As to the particular invention which Kuiper attempts to father upon Apollodorus, there can be no general doubt that it is fanciful in the extreme. It is not to be expected that any method, in default of information, can restore to us precisely what has been omitted from an edited or rewritten text, but, if it is unfair to him merely to say "incerta haec si tu postules ratione certa facere, nihilo plus agas quam si des operam ut cum ratione insanias," the comparative material which Kuiper offers in support of his reconstruction is so largely drawn from his previous discoveries of lost motives that it might more easily be taken to illustrate his own habits of composition than those of the writers of New Comedy. It is, for example, all very well to argue with Tenney Frank that a god's exposition must originally have stood in the *Hecyra* because the audience is kept in the dark about the story of the ring for a much longer time than in any other play of Terence; but for Kuiper, who provides all Terence's originals with an exposition by a god, it is merely equivalent to saying that the *Hecyra* must originally have had an exposition of this sort because it is so different from the rest of Terence's plays which were originally so equipped. The motive of the duplicate rings, also, is hardly more convincing because Kuiper professes (without a high degree of plausibility) to have found it previously in the original of the *Adelphoe* and the *Bacchidae* (Grieksche Origineelen 144ff. and 236). And finally I wonder whether the touching care with which fallen women are rehabilitated in the four of Terence's plays with available candidates (the *Andria* has none, and Bacchis in the *Hauton* is manifestly beyond all human aid) is really a trait of Greek character rather than of the critic's own.

The question, however, of the scheme of five-act construction which is the starting-point of Kuiper's argument, is not only more important, in view of our meagre information about the habits of construction of even Menander, but also more difficult. At the outset we must grant that it is not implausible and that there is no compelling evidence against it; yet there are several considerations which must cast considerable doubt upon it. First, we must accept the thesis that New Comedy always and everywhere had five acts, an assumption which is no less bold because it is often made. (For some of the difficulties see R. T. Weissinger, *A Study of Act Divisions in Classical Drama*, Iowa Studies 9 [1940] especially 59-60). The unanimity with which editors of Menander divide

into five acts the two plays with remains sufficiently extensive to allow such a procedure is, however, no more remarkable and no more significant than the fact that editors of Plautus and Terence invariably adopt a five-act division also. Second, supposing that Menander did invariably compose in five acts, and that Kuiper had proved his scheme for the six plays of Menander which he has studied (suppositions which I am far from admitting), does it follow that Apollodorus did likewise? Kuiper's argument here is far from reassuring. "One and the same mirror, Terence, gives us a reflection of six Greek plays (i.e. four adopted from Menander, two from Apollodorus); those reflections resemble each other; it follows that the originals in front of the mirror must have resembled each other" (5). If what Terence, by the author's account (paragraphs 1-3 above), has done to the original of the *Hecyra* can be called a reflection, one wonders what sort of experience Kuiper has been having recently with mirrors. But let us pass over this point also, and see whether the application of the method to the texts before us is either easy or satisfactory. Two samples of the argument should show, I believe, that Kuiper not only can walk a logical tight-rope with extraordinary skill, but that he can by some miraculous means walk a tight-rope that is not there.

Yet there is one point where one would like to have an entr'acte, I mean between verses 798 and 799 of the *Hecyra*. In the Terence MSS.<sup>1</sup> no interlude is denoted here . . . and if we are so inclined and make ample concession to "stage-convention" we might say that the five verses said by Laches (794-98) together with the eight with which Parmeno comes on are sufficient—if need be—to explain the duration of Bacchis's visit to Myrrina and Philumena. But this 'if need be' is almost (!) a negation. We do not know what Terence himself wished; the division of the ancient grammarians, which has been preserved in the *codices* is far from judicious. Consequently there is every reason to assume (!) that the modern editors who insert an entr'acte here are right, and likewise every reason to assume that the Greek model, too, had an entr'acte here (11).

Overlook the logic, overlook the fact that Donatus divides between 798 and 799, and compare page 64:

The series of scenes beginning at verse 567 in the *Phormio* is not interrupted at 728, although Donatus thinks there was an entr'acte here (Donatus actually puts the division at 765). The stage was not cleared till after 765 and therefore Fleckeisen *cum suis* insert a pause at this point. It is superfluous to repeat that there is nothing to compel us to follow their example with regard to the Greek play on this ground. But I admit that the circumstance that an entr'acte was not necessary at this point does not prove that an entr'acte was impossible. If, how-

<sup>1</sup>The vulgate act division here, as a matter of fact, comes neither from the MSS, as Kuiper states in his text, nor from Donatus, as he says in his note, but from the mediaeval commentaries, which I shall discuss in a forthcoming edition of them.

ever, it can be shown that an interlude at 727 is both very conceivable and preferable, *it follows* (my italics) that an entr'acte after 765 is impossible (!).

In other words, if I understand this, the laws of reason require that an entr'acte should occur at just the point at which it seems preferable to Kuiper to put it, regardless of Donatus, regardless of modern editors, and regardless of the fact, which to be sure he could hardly have known, that the (mediaeval) vulgate division at 727 rests upon an analysis of the *peri-octa* of Sulpicius Apollinaris, which the commentator took to be Terence's own statement of his plot. It would be a genuine source for wonder if almost any hypothesis of construction could not be established by reasoning like this.

But if Kuiper's reconstructions of Apollodorus are adventurous and his thesis of act division dubious, they represent at least a fresh and vigorous attack upon a very old and difficult problem. If we must say, as I believe we must, that he has run up a blind alley, at least this much is charted, and negative information is not without value. It is, however, unfortunate that the most conspicuous part of Kuiper's ingenuity—and it is considerable—should be spent in the detection of Terence's divergences from his model by hunting for the irregularities, inconsistencies, and faults of construction in the Latin text. This method is trite, for it is extremely easy; and is also quite worthless, since it is founded upon a preposterous premise, namely: That the original was constructed with absolute precision as to logical development of the plot and motivation, which is to say that it was quite different from all known drama and took no account whatsoever of the conditions of presentation before an audience. "Was nie und nirgends hat begeben, Das allein ist wirklich wahr." But Kuiper, who is in general a very judicious critic of his predecessors, cannot swallow the premise and yet tries to apply the method. Consequently, if he complains of the Phormio: "By this change Terence has considerably injured the finely-calculated plot, which was really a mental treat for an intelligent audience" (93), he has already answered:

The "common characteristic (of the Phormio and Hecyra) is a lack of precision and poverty of detail with their concomitant inconsistency and a tendency to repetition. These are faults which will certainly not have to be attributed to the translator, but to Apollodorus himself" (4). Or again, if it is tolerable that "Nausistrata learns nearly everything about Chremes's moral lapse, but not that she has already met his daughter as Antipho's wife" (67) he has already said on Hecyra 753: "This is carelessness on the part of Apollodorus, for Laches had not learned (this) circumstance, but Bacchis had to know this for the *anagnorisis*" (22, note). Or finally, if he finds (67,

74, 76) the implication (it is no more than that) in Geta's account of what he has overhead (Phormio 873: Cum eius consuevit olim matre in Lemno clanculum) inconsistent with the true (?) explanation (1017-18: *Vinolentus . . . mulierculam eam compres- sit . . . neque postilla umquam attigit*), he knows the answer here also: "But in comedy truth does not come to light until late in the plot, the driving-power for the action being derived from misinterpretation" (36, note 2).

It must, in short, be apparent that the major fault in this kind of investigation lies in the essential irrelevancy of the point of attack, irrelevancy not only to the purposes of the dramatist, but to the purposes of the critic as well. For while the critic purports to be judging dramatic performances, he is in fact talking only about plot construction, which is a branch of rhetorical study of drama rather than of actual dramatic writing. Hamlet is so full of faults as almost to be constructed of them and, to pervert to humarer uses a remark of A. E. Housman's, I could train a dog to write a plot like that of King Lear, but to assert on this ground that Hamlet and King Lear are the less effective as dramatic performances would be nonsense. To avoid this error two ways, at least, lie open. If the purpose of the critic be to ascertain and explain the problems which a text presents, he may examine as the poet intended the audience to see it. The extremely judicious and illuminating paper by Professor Campbell Bonner, Sophocles, Aristotle and the Tired Business Man, published in *The Michigan Alumnus* 46.10 (1939) 9-19 provides an example.

Or, if his purpose be historical, the critic should approach his problem historically, which is to say, from the beginning, and examine minutely Greek drama so as to determine what dramatic effects the Greeks valued, and what means they took, what dramatic licenses they allowed themselves, in order to get them. This road has indeed been travelled before, but if Professor Kuiper would take it, his extraordinarily keen perception of difficulties should produce much that is new and much that is also valuable.

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**Demosthenes' Rede tegen Zenothemis (Oratie XXXII), met Inleiding en Commentaar.** By ARNOLD CAREL COSMAN. 197 + 10 pages. Burgersdijk & Niermans, Leiden 1939

Of the speeches of Demosthenes which refer to law-suits (32, 34, 35 and 56), the last three have been published by recent editors and accompanied by helpful commentaries. Up to the present however, we have had only the commentaries of Penrose (1843) and

Schaefer (1822) for the Speech against Zenothemis, no. 32. Dr. Cosman has written his thesis to supply this deficiency. He has contributed a first-class work.

Despite the many difficulties with which the speech bristles, the present dissertation presents a thorough and well-documented discussion that should go far towards clarifying some of the major difficulties which the work offers. His dissertation comprises an introduction, commentary, bibliography and an index of Greek words. It is especially in the Introduction (1-30) that the author manifests his fine control over the ancient sources and modern discussions pertinent to the speech. A clear treatment is given of the terminology of Athenian commercial law, and copious references are made to other speeches in the *Corpus Demosthenicum* that shed light upon the subject. The legal works of Paoli also have been intelligently employed along with a host of other works including those of our own Bonner and Smith. The discussion on ship-loans is particularly enlightening. Interesting parallels are indicated between the ancient laws and our modern bottomry.

After giving a statement of the facts of the case according to the speaker Demo himself, the author sketches briefly the opinions of several modern authors before he presents his own reconstruction. He considers (rightly, it seems), that Zenothemis really has justice on his side and that Demo is presenting a tissue of misrepresentations.

In antiquity the speech was admitted as the genuine work of Demosthenes. Its authenticity remained generally unquestioned until Hermann in 1853 set the fashion of denying it. He had a large group of followers in his denial, but Jaeger in our own day considers it authentic. Cosman himself has done an able work of criticizing the critics, and shows convincingly that Demosthenes should be considered the author. He puts the date between 332 and 330.

The Commentary develops at greater length several of the points treated in the introduction. The Bibliography is rich and complete, containing works in seven languages of which ample use is made throughout the work. The text follows that of Rennie (in the Oxford series), which is based on S, a tenth-century ms; a short critical apparatus is included.

Some discussion has been made in the past of the identity of the Demo who delivers the speech. Of the three relatives of Demosthenes who bear the name, Dr. Cosman considers that it is the son of Demomeles, grandson of Demo the uncle of Demosthenes and therefore son of Demosthenes' first cousin. This seems to fit well both the time when the speech was delivered and the close relation between Demo and Demosthenes mentioned toward the close of the speech.

A word should be added about the fine printing of the whole work. The Greek type is large in size and easy for the reader; while the rest of the work is remarkably free from errors of spelling. Even American names are properly given!

Dr. Cosman is manifestly no tiro in Greek studies. Throughout his study he shows himself to be possessed of independent judgment and admirable balance. His dissertation aimed at supplying a good commentary on a rather neglected work. For those who read Dutch, the want has been supplied. An Index Rerum would have rendered even more useful an already valuable piece of work.

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**Le mythe du Phénix dans les littératures grecque et latine.** By JEAN HUBAUX and MAXINE LEROY. xxxvi, 267 pages. E. Droz, Paris 1939 (Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège. Fascicule LXXXII) 90 fr.

The myth of the phoenix is not central to classical mythology. It always retained, and often renewed, implicit contacts with its diverse origins in the ancient east. But Greek and Latin writers exploited its intrinsic interest, and, especially in Christian times, its symbolism; in their hands it acquired as accretions elements from Greek, Roman, and other folk-lore, and even combined with historical facts to generate historical legend.

The two recognized authorities who are the writers of the new work have made a valuable contribution to the science of mythology. Their book shews wide and real learning, especially in post-classical Greek and Latin texts, but including also a control of the Egyptian and Hebrew notices. It is carefully and attractively written and produced, and sometimes a pleasant gleam of quiet humour is allowed to appear.

The writers begin by printing the Latin poems on the phoenix by Lactantius and Claudian, and Greek passages, important for the phoenix, from the Apocalypse of the Pseudo-Baruch, the "Greek Physiologus," and the "Vienna Physiologus." They add French translations, in verse for the poems, and in prose for the prose passages. There follows a discussion of the myth under eight headings. The headings are phrases from Lactantius expressing attributes of the phoenix, such as its connexion with the sun, its leadership among birds, its home in a scented land of spice, and its successive reincarnations. The discussion is rich in parallels and antecedents for elements of the myth, sometimes in minute detail and in remote connexion with it. The book ends with an index and a list of ancient passages cited.

In my opinion the adverse criticism to which the book is liable can detract little from its merits. A few minor errors include a Greek word spelt wrongly (7 and elsewhere), and some strange citations of names of authors; Sir James G. Frazer appears as 'M. J. Frazer' and Sir D'Arcy Wentworth Thompson as 'D. Thompson.' Surely *novos ortus*, in poetry, naturally means, not a new succession of dawns, but a single new dawn (22-23); and surely *κοπίζειν* is rather more than a general word 'to carry' and normally has connotations, if not denotations, of care, and the value of the carried object (162). The authors seem to ask where evidence for the eagle as emissary of the high god among the Hittites may be found; they may be referred to the recent work of Mr. Theodor Gaster, to go no further back. In this connexion, the discussion might have been more productive if the important distinction between sun-gods and sky-gods had been sustained more clearly and emphatically. The question whether the phoenix belongs appropriately only to sun-gods, and the eagle to sky-gods, is urgent in this context.

More interesting is another question, about method. A German scholar once wrote, "Only those talk of method, who know nothing." MM. Hubaux and Leroy know a very great deal. But they are not Germans.

I diffidently suggest that the treatment might have been clearer and more decisive if it had been more historical. That is, I should have preferred the authors to start with the earliest evidence, and trace the development of the myth in time, with all possible distinction between elements which intrinsically belong to the phoenix, and others which became attached to it from other origins. As an antecedent to the phoenix of Hecataeus, Herodotus, Pliny, and the rest, the Egyptian bird of the sun and of life, the *bennu*, stands alone. It is a certainty, and goes back to The Book of the Dead; and, from the author's excellent account of it, the *bennu* alone would seem enough to shew what the content of the genuine and original myth of the phoenix should be taken to be. This mythic content could then be followed in time, with attention to its changes and accretions, and continuous emphasis on the differences in origin of the new elements as far as they can be traced.

In the book, the two vultures which went with the army of Marius, and the two doves which guided Vergil's Aeneas, are compared with the eagle as a royal symbol, which in turn is compared with the phoenix, the royal bird. Of course the birds and the stories about them are different; but the authors should not be blamed, but rather congratulated on their energy and learning in collecting material which is even remotely relevant. If anything further should be asked of them, it is that they should explain the nature and degree of

the differences, and the origins of them. Sometimes elements are compared without sufficient analysis. The eagle was said to renew its youth by diving into water, as the phoenix was said to renew its youth by self-cremation. The two renewals are not so similar as they appear. The eagle's act is much nearer to the folk-lore in the stories of Medea and the "bath of Hera" than to the myth of the phoenix; or, if not, the point might be raised and decided.

The authors were so fully engaged in accurately presenting their very rich material that they had every right to leave the further analysis of it to their successors, or, better still, for their own future attention. They have many acute suggestions to offer, for example on the names of the strange Indian birds Catreus and Orion. In Greek the phoenix has homonyms meaning "date-palm" and "Phoenician"; other homonyms concerning it in Egyptian and Hebrew are fascinatingly treated by the authors. A further analytical account of these matters from them would be valuable. So would further treatment of the Indian myths, and the mythical idea of the land of spices, which came into relation with the phoenix-myth at a time and in a manner not yet precisely defined.

But the book represents an opportunity well used none the less because it also offers many new opportunities for the future.

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**Die griechische Kunst.** By FRIEDRICH MATZ. 64 pages, 3 drawings, 51 plates. Moritz Diesterweg, Frankfurt am Main 1939 (Auf dem Wege zum nationalpolitischen Gymnasium, Heft 3) 3.80 M.

Apart from its nationalistic flavor this little book would rate as a good, if conventional, survey of Greek art. Its chapters on the geometric, archaic, fifth-century, fourth-century, and hellenistic periods are neatly planned, and the author wisely confines his analysis to the familiar objects pictured in the accompanying portfolio of small plates, which are well reproduced.

Little need be said about the factual data, although it should be noted that the attribution of the Olympia Hermes to Praxiteles is accepted without question. The aesthetic criticism is elementary. The author is chiefly concerned with describing the works of art and placing them in a framework of social theory which will appeal to his readers. To Germans, he says, Greek art has special relevance as one part of their cultural tradition; the other part is represented by the late Gothic, baroque and romantic expression. "Wer wagt zu sagen,"

he says, "wo wir heute wirklich stehen?" He replies with the claim that the rulers of the Third Reich have in word and deed given encouragement to the classical tradition.

The justification for this statement is the author's constant concern. He finds in Greek art qualities which are valuable to his compatriots today: its interpretation of community aims, its 'Formensystem,' the tectonic clarity of the Doric order, the 'Allgemeinheit' of the Olympia pediments. Attic art he describes as an effective synthesis of the Doric and Ionic; but although

he credits the Ionic with poetic feeling and individualistic charm, his sympathies are plainly with its rival, and he ascribes to an Ionic victory in hellenistic times the disintegration of Greek art.

Since the author interprets his data in this sociological fashion, one may be permitted the observation that these values are not confined to his compatriots, and that they reached their finest Greek expression in the Athenian democracy.

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#### ABSTRACTS OF ARTICLES

##### ANCIENT AUTHORS

**Aristophanes.** H. F. HOSE. *Personalities in Aristophanes.* Passes in review some of the less known characters ridiculed by Aristophanes, who stand out with sufficient clearness to enable us to form an idea of the Athenian sense of humor—which turns out to be "often primitive and brutal."

G&R 9 (1940) 88-95 (Vlachos)

**Catullus.** PIERRE GILBERT. *Catulle poète de l'intensité.* Intensity of feeling, especially of despair, is the condition of the poet's creative power and appeal.

Latomus 3 (1939) 248-9 (Taylor)

**Ovid.** LUIGI CASTIGLIONI. *Storia del testo dei Fasti di Ovidio.* C. collates a comparatively unknown MS, Ambrosianus N. 265, which contains Fasti 1.195-394, 2.466-664, 3.1-6.641.

RFIC 17 (1939) 319-41 (Latimer)

**Plato.** H. D. P. LEE. *The Aviary Simile in the Theaetetus.* Criticism of the views of Hackforth, CQ 32 (1938) 27ff., and of Cornford in his Plato's Theory of Knowledge.

CQ 33 (1939) 208-11 (Fine)

**Plutarch.** F. H. SANDBACH. *Rhythm and Authenticity in Plutarch's *Moralia*.* Statistics based on a study of Plutarch's prose-rhythm "confirm the authenticity of those works which are generally regarded as being from Plutarch's hand, and the spuriousness of those which are generally rejected." By examining "the language, the taste, and the intelligence of the author" of *aqua an ignis utilior*, S. shows that this treatise is most probably spurious.

CQ 33 (1939) 194-203 (Fine)

**Tacitus.** GOTTFRIED WOLTERSTORFF. *Zur Germania des Tacitus.* Interpretation of several passages couched in particularly terse language. Besides the author's stylistic devices his definite intention of conveying certain impressions must be recognized.

PhW 60 (1940) 57-63 (Plumpe)

**Thucydides.** VITTORIO BARTOLETTI. *Il dialogo degli Ateniesi e dei Meli in "Storia" di Tucidide.* In the eyes of Thucydides, the turning point in the Peloponnesian War was not the Sicilian Expedition, but the expedition against Melos in 416. Completely successful though this expedition was from a military standpoint, it encouraged the Athenians in the following year to undertake a campaign which was to bring about their defeat. The dialogue between the Athenian and Melian envoys is the dramatic turning point of Thucydides' history. Coming just before his account of the Sicilian Expedition in books six and seven, it represents a lull

before the storm and affords a picture in dramatic miniature of the fate which was to befall the Athenians themselves. The use of dialogue, as the most effective way to achieve this ironical contrast, illustrates once again the genius of the writer.

RFIC 17 (1939) 301-18 (Latimer)

**Valerius Maximus.** DOROTHY M. SCHULLIAN. *Valerius Maximus in Certain Excerpts of the Twelfth Century.* Collation of Monacensis 22004.

AJPh 61 (1940) 202-6 (De Lacy)

##### EPIGRAPHY. NUMISMATICS. PAPYROLOGY

HEICHELHEIM, F. M. *Another Literary Papyrus in the Fitzwilliam Museum, Cambridge.* Suggests that the few groups of letters which survive in Pap. F. M. 2 are remnants of pairs of lines from Euripides and Sophocles, perhaps from a verse index of Greek tragedy.

AJPh 61 (1940) 209-10 (De Lacy)

PICARD, GILBERT-CH. *Inscriptions latines d'Orange.* Discussion of inscriptions, many of which are fragmentary, grouped according to subjects—e.g., religion, public office. Restorations proposed.

RA 14 (1939) 22-44 (Hulley)

ROSTOVZEFF, M. *A Note on the New Inscription from Samothrace.* WELLES, C. B. *Addendum.* Historical and textual suggestions concerning the inscription published in AJPh 60 (1939) 452ff.

AJPh 61 (1940) 207-8 (De Lacy)

SCHWEIGERT, EUGENE. *Greek Inscriptions.* Twenty-four inscriptions from the Agora, many being additions to inscriptions already known. Some suggest new restorations and provide new information on the history of Athens. Index of names of men and women. Illustrated.

Hesperia 9 (1940) 309-57 (Durham)

THOMPSON, MARGARET. *Some Unpublished Bronze Money of the Early Eighth Century.* Discussion of sixty-three coins dating from the reigns of Philipicus, Anastasius II, and Leo III, whose bronze coins have heretofore been exceedingly rare.

Hesperia 9 (1940) 358-80 (Durham)

##### HISTORY. SOCIAL STUDIES

DE SANCTIS, GAETANO. *Gli ultimi messaggi di Alessandro ai Greci.* Of the two messages sent to the Greeks by Alexander shortly before his death, one, in which he requested divine honors, the other, in which he compelled them to recall the exiles, only the first is here treated, as follows: 1) the divine cult of the living was occasionally practised in Greece before the Hellenistic Age, but it was very rare and not imposed elsewhere, with the single exception of Clearchus of

Heraclea; 2) Alexander's pretense to divine honors was made less difficult to the religious conscience of the Greeks by certain precedents; 3) in Alexander's own thought, the knowledge of these precedents had less influence than his experiences in Egypt, particularly at the oracle of Ammon; 4) the self-deification of Alexander can be called a new synthesis of concepts and aspirations, Greek and non-Greek, and this fact explains its acceptance in the succeeding age.

RFIC 18 (1940) 1-21

(Latimer)

FINE, JOHN V. A. *The Background of the Social War of 220-217 B.C.* The appeal of the Achaean League to Macedon for help against Sparta was first made between the fall of 227 and the spring of 226. The Aetolians did not have any alliance with either Sparta or Macedon and remained strictly neutral during the wars against Cleomenes. Aratus disseminated the story of a triple alliance between Aetolia and Sparta and Macedon in order to win public support for his appeal to Macedon for assistance. The Aetolians were later provoked to attack the Achaean League by the Achaean intrigues in Messenia.

AJPh 61 (1940) 129-65

(De Lacy)

PRITCHETT, W. KENDRICK. *The Composition of the Tribes Antigonis and Demetrias.* Collection of new and old material on the demes belonging to these two tribes.

AJPh 61 (1940) 186-93

(De Lacy)

SCHWEIGERT, EUGENE. *The Athenian Cleruchy on Samos.* "We have in the fragmentary inscription I.G., II<sup>2</sup>, 1952 a partial list of Athenian cleruchs dispatched to Samos in 365/4; the cleruchic expedition mentioned in I.G., II<sup>2</sup>, 1609 is concerned with Samos and dates that naval record in 365/4, and the battle near Chios mentioned in Isaacs, VI, is connected with the siege of Samos conducted by Timotheos in 366/5."

AJPh 61 (1940) 194-8

(De Lacy)

#### LINGUISTICS, GRAMMAR, METRICS

BERTOLDI, VITTORIO. *Storia d'un dialettismo nel latino dell'Urbe.* The sermo cotidianus of Rome itself was the result of two streams of influence, one archaic in character, which derived from certain urban sections in which the Etrurian element predominated, the other, a later development, which reflected dialectal forms derived from rural regions. The diphthong au was Etruscan in origin.

RFIC 18 (1940) 22-3

(Latimer)

THOMSON, GEORGE. *The Postponement of Interrogatives in Attic Drama.* "The effect of postponing the interrogative is to reduce its force, and this is accompanied in most cases by a corresponding increase in the force of the word which has supplanted it." Many examples are cited. Metrical considerations do not explain the postponement of interrogatives. Possibly the phenomenon "was a growing tendency in the spoken language itself."

CQ 33 (1939) 147-52

(Fine)

#### ART, ARCHAEOLOGY

ARIAS, P. E. *Anzio. - Scoperte di sculture.* Mutilated statues of Hermes and Artemis taken from the sea at Antium are thought to be derived from Greek originals of the fifth and fourth centuries B.C. respectively. Ill. NS 15 (1939) 79-82

(Salyer)

BASTIANELLI, S. *Allumiere. - Rinvenimenti di tombe arcaiche.* Four cremation tombs recently discovered near Allumiere differ from tombs previously excavated there in the greater depth of the pits. The stone containers and lids, roughly spherical, contain fistile ossuar-

ies, vases, fibulae, and other articles of clay and bronze. Beginning of Iron Age.

NS 15 (1939) 45-58

(Salyer)

BEAZLEY, J. D. *A Sakonides in Sydney.* A 'head cup' in Sydney is by Sakonides, as is shown by similarity to several cups known to be his. Ill. JHS 59 (1939) 282-3

(Ridington)

— *Postscript to Prometheus.* An addition to the list of vases representing Prometheus Fire-Lighter in AJA 43 (1939) 618ff. Ill. AJA 44 (1940) 212

(Walton)

BRONEER, O. *Excavations on the Slopes of the Acropolis, 1939.* A paved marble road, of Roman date, to the east of the Theater, which is probably part of a processional way connected with the Precinct of Dionysus; a figurine of Aphrodite found near the Sanctuary of Eros and Aphrodite; a level area north of the Peripatos, in which several hundred small skyphoi, carefully arranged in rows, were found. They were clearly votive cups, arranged thus for religious purposes, but no explanation of the ritual practice involved has yet been found. Ill. AJA 44 (1940) 252-6

(Walton)

CARETTONI, GIANFILIPPO. *Cassino. - Esplorazione del teatro.* The exploration and reconstruction of the Augustan theater of ancient Casinum is described. The cavea was built upon a hillside. There were porticos at either end of the stage. The remains furnish new light on the method of manipulating the curtain. The one hundred and ninety-nine finds listed include marble statuary, architectural pieces, painted plaster, various metal objects, stamped tiles and pottery, coins, inscriptions, etc. Ill.

NS 15 (1939) 99-141

(Salyer)

ELDERKIN, G. W. *Bronze Statuettes of Zeus Keraunos.* Publication of a statuette at Princeton, probably of Argive origin and of the period 460-450 B.C. The development of the type is studied. The earliest example is from the Lykaian shrine in Arcadia, and the type was popular at Olympia. With the thunderbolt and eagle Zeus is attacking the giants. Ill.

AJA 44 (1940) 225-33

(Walton)

GOURY, GEORGES. *L'atelier de céramique gallo-romain de La Madeleine.* Report concerning fragments of rejected vessels found on site of sigillata factory of early part of second century in north-eastern area. Style decadent, far inferior to Arretine or La Graufesenque ware. Names of twenty-seven potters identified.

REA 41 (1939) 329-38

(DeWitt)

RICHTER, GISELA M. A. *A Portrait of Caracalla.* The Metropolitan Museum of Art has acquired in 1940 an admirably preserved life-size portrait head of Caracalla, in Pentelic marble, said to have been found in Italy. Ill.

BMM 35 (1940) 139-42

(J. J.)

ROEBUCK, CARL. *Pottery from the North Slope of the Acropolis, 1937-1938.* Items to the number of 346 include pieces from almost every period from Mycenaean to the early red-figure. Dating is based on purely stylistic considerations. The Acropolis pottery is supplemented by important additions to almost every period. A new potter-name, Sotes, and a new painter-name, Paideros, appear; there is only one other named fragment, by Amasis, but some pieces are tentatively assigned to other known artists. Two pinax fragments show an unusual technique "in which the outlines and details are raised, showing that they were made on a shallow mold." Ill.

Hesperia 9 (1940) 141-260

(Durham)

## RECENT PUBLICATIONS

Compiled by Lionel Casson and Bluma L. Trell from the American, British, French and German weekly, and Italian monthly, bibliographical publications, and from books received at the editorial offices. Prices have not been confirmed.

## ANCIENT AUTHORS

**Anecdota.** A. DELATTE. *Anecdota Atheniensia et alia. Tome II. Textes grecs relatifs à l'histoire des sciences.* viii, 504 pages. Faculté de Philosophie et Lettres, Liège and Droz, Paris 1939 (Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, Fasc. LXXXVIII)

**Artemidorus.** RUDOLF DIETRICH. *Artemidorglossen bei Suidas.* 2. Aufl. 3 pages. Privately published, Eisenach 1940

**Aesklepiades.** WILLIAM P. WALLACE. *Aesklepiades of Samos.* 124 pages. Oxford University Press, New York 1940 \$2

**Horace.** Horace Talks. A Translation by HENRY HARMON CHAMBERLIN. 180 pages. The Plimpton Press, Norwood (1940) \$2.50

**Lucan.** ROY J. DEFERRARI and others. *A Concordance of Lucan.* 609 pages. Catholic University of America Press, Washington 1940 \$6

**Philemon.** EMANUELE RAPISARDA. *Filemone comico.* 142 pages. Principato, Milan and Messina 1939 15 l.

**Pliny.** H. RACKHAM. *Pliny, Natural History, with an English Translation in Ten Volumes. Volume III, Libri VIII-XI.* ix, 616 pages. Harvard University Press, Cambridge and Heinemann, London 1940 (Loeb Classical Library, No. 353) \$2.50

**Suetonius.** C. Suetoni Tranquilli de grammaticis et rhetoribus liber. Testo, introduzione, annotazione critica, appendice e indici metodici per cura di C. BIONE. Palumbo, Palermo 1939

**Suidas.** See above under **Artemidorus.**

**Tacitus.** C. GIARRATANO. *Cornelii Taciti Historiarum libri.* xvi, 317 pages. Libreria dello Stato, Rome 1939 40 l.

**Terence.** E. BIGOTT. *Die Komposition der Andria des Terenz.* Pöppinghaus, Bochum-Langendreer 1939 (Dissertation)

**Vergil.** LIBERA CARELLI. *Poesia di Virgilio.* 24 pages. Rondinella, Naples 1939 2 l.

— ALFONSO DONATO. *Didone, o amore di terra lontana.* 45 pages. Miccoli, Naples 1940

— ALESSANDRO MAGNAGUTI. *La fauna in Virgilio e in altri poeti antichi e moderni.* xx, 358 pages. Tipografia del Seminario, Padua 1940 15 l.

## PHILOSOPHY

**Aristotle.** TOMMASO DE VIO. *Scripta philosophica. Commentaria in De Anima Aristotelis.* Editionem curavit P. I. COQUELLE, Volume II. 300 pages. Angelicum, Rome 1940 18 l.

— EMILIO OGGIONI. *La "filosofia prima" di Aristotele. Saggio di ricostruzione e di interpretazione.* xii, 207 pages. Vita e Pensiero, Milan 1939 12 l.

**Boethius.** HELEN M. BARRETT. *Boethius: Some aspects of his times and work.* 190 pages. Cambridge University Press, Cambridge 1940 7s. 6d.

**Clark, Gordon Haddon.** *Selections from Hellenistic Philosophy.* 276 pages. Crofts, New York 1940 \$1.25

**Collum.** —. *Manifold Unity; the ancient world's perception of the divine pattern of harmony and compassion.* 115 pages. Dutton, New York 1940 \$1.25

**Kallfelz, Franz.** *Die Charakterkunde in der antiken Philosophie, von d. Anfängen bis Platon.* 220 pages. Junker & Dünnhaupt, Berlin 1940 (Neue dt. Forschungen, Abt. Charakterologie, psychol. u. philos. Anthropolgie, Bd. 9 = Bd. 254 d. Gesamtreihe)

**Plato.** P. BROMMER. *ΕΙΔΟΣ et ΙΔΕΑ. Étude sémantique et chronologique des œuvres de Platon.* 277 pages. Van Gorcum, Assen 1940 4.90 fl.

— MARINO GENTILE. *La politica di Platone.* 230 pages. La Garangola, Padua 1939 30 l.

**Plotinus.** A. H. ARMSTRONG. *The Architecture of the Intelligible Universe in the Philosophy of Plotinus. An Analytical and Historical Study.* xii, 126 pages. Cambridge University Press, Cambridge 1940 (Cambridge Classical Studies VI) (\$1.75)

— CLETO CARBONARA. *La filosofia di Plotino. Vol. II: Il mondo delle cose umane e delle ipostasi eterne.* 378 pages. Perrella, Rome 1939 30 l.

**Socrates.** RENE KRAUS. *The private and public life of Socrates, tr. by BARROWS MUSSEY.* 393 pages. Doubleday, New York \$3

— GIUSEPPE R. MARTINEZ. *Saggio sul pensiero politico di Socrate, Parte prima.* 202 pages, 1 plate. Arti graf. valesiane, Varallo Sesia 1940

## LITERARY HISTORY AND CRITICISM

**Bardino, L.** *L'Argenis di John Barclay e il Romanzo Greco.* 127 pages. Trimarchi, Palermo n. d. (Studi palermitani di fil. class., 3) 15 l.

**Gilbert, Allan H.** *Literary Criticism, Plato to Dryden.* 713 pages. American Book Company, New York 1940 \$4

**Haight, Elizabeth Hazleton.** *The Roman Use of Anecdotes in Cicero, Livy, & the Satirists.* ix, 189 pages. Longmans, Green and Co., New York 1940 \$2.50

**Kommereell, Max.** *Lessing und Aristoteles. Unters. über d. Theorie d. Tragödie.* 315 pages. Klostermann, Frankfurt a. M. 1940 12.50 M.

**Macurdy, Grace H.** *The Quality of Mercy: The Gentler Virtues in Greek Literature.* 176 pages. Yale University Press, New Haven 1940 \$2

**Otto, Walter F.** *Der griechische Göttermythos bei Goethe und Hölderlin.* 47 pages. Küpper, Berlin 1939 1.75 M.

**Rainolds, John.** *Oratio in laudem artis poeticae [Circa 1572], with an Introduction and Commentary by WILLIAM RINGLER and an English Translation by WALTER ALLEN JR.* 93 pages. Princeton University Press, Princeton 1940 (Princeton Studies in English, 20) \$1.50

**Rouse, W. H. D., ed.** *Adventures of the Argonauts.* 122 pages, ill. Murray, London 1940 1s. 6d.

**Stern, Bernard Herbert.** *The Rise of Romantic Hellenism in English Literature, 1732-1786.* x, 182 pages. Author, Brooklyn 1940 \$2.25

**Thomas, R. Hinton.** *The Classical Ideal in German Literature.* xii, 126 pages. Bowes and Bowes, Cambridge 1939 5s.

**Todd, F. A.** *Some Ancient Novels. Leucippe and Clitophon, Daphnis and Chloe, The Satyricon, The Golden Ass.* vii, 144 pages. Oxford University Press, London 1940 (\$2.75)